

Ivor Gurney

By Marion M. Scott

Ivor Gurney, four concerts of whose songs are being broadcast this month, ~~was the least known~~ ^{was} ~~but~~ not the least gifted of the ^{remarkable} group of musicians whom Gloucestershire has given to England. But he was certainly the least known. If anyone imagines the bad old days are gone ~~forever~~ ^{the genius of} when a Keats, a Schubert or an Emily Brontë could remain unrecognized, ~~the Gurney story~~ ^{the} ~~of Gurney~~ ^{the} ~~with his double genius for music and poetry~~ ^{Gurney}, will prove the contrary. For ^{during his lifetime} though his work was known and admired by a small circle of ~~people~~ ^{artists} ~~in the public~~ (among whom were such men as Sir Hubert Parry, Sir Charles Stanford, Sir John St. John, Dr. Vaughan Williams, Dr. Robert Bridges, ~~John Masefield~~, Sir John Squire, John Masefield, Walter de la Mare, Sir William Rothenstein, Harry Plunket Greene, and Gerware Elwes, John Coates, and others) ~~yet~~ ^{Gurney} success in the public sense never came to ~~him~~ ^{him} till within a few days of his death last December.

A pity: ~~but then much of his life was pitifully sad, it almost~~
~~it seemed as if~~ death alone could bind together into
 the scattered elements of his career, with the strange threads of
 peace the ~~continually strange element of duality that~~
~~running through his sorrowful life:~~ ^{double genius} — his ^{creative powers}
~~both as for music and poetry;~~ his intense need for the
~~as a composer and poet;~~ wide spaces and tranquillity of the Gloucestershire
 countryside, where ^{alone} his ^{ideas} ~~work~~ came easily to him,
 and his longing for the intellectual companionship
 of the leaders in art and science, which only London
 could give him; his humility and his pride, (in the
 one mood ^{resembling} ~~he was like~~ the little children whom
 Christ loved, in the other Milton's Lucifer!); his
 poverty and his ^{generosity} ~~high ambition~~; his ^{kindliness} ~~human kindness~~
 and the dreadful duties of the War, ^{laid on him} when he
~~served in the Army for four years and~~
 spent four years in the Army and was haunted
 ever after by the honors of the Somme and Ypres
 sectors, and lastly by his sanity and insanity,
 which ^{struggled together} ~~for the last fifteen years of his life~~
~~and reduced him~~ ^{made him} struggled together as it were,
~~and reducing him to a state in which he~~ ^{spent the}
~~last fifteen years of his life~~
 committed to a mental hospital as a patient
 under certificate ^{in a mental hospital, but} ~~with full~~
 in which ~~left him with~~ there remained to him a full

[The text on this page is extremely faint and illegible, appearing to be a handwritten letter or document.]

perception of his condition and surroundings.

Even his work presents these paradoxes. ^{Mr Gurney} ~~He~~ was born in Gloucester on August 28, 1890 and ~~nurtured upon~~ ^{nurtured upon} ~~instilled a great up steeped in~~ the ancient beauty of England, the glory of ~~the~~ ^{the} English tongue as written by Shakespeare and the Elizabethans, and ~~for~~ the splendours of Bach, Beethoven, Schubert, and Brahms, with Porgy, Stanford, Elgar, and Vaughan Williams as contemporary musical influences. His education as a chorister and articulated pupil of Dr (Sir) Herbert Brewer's at Gloucester Cathedral made a ~~capable~~ practical, even if somewhat unpredictable, musician of him, and ~~in the society~~ ^{in the society} of such friends as the Mrs Hunts, ^{non} ~~Cheseman~~, Herbert Howells, and Will Hawes the poet with his Minsterworth home circle, he had the ~~same~~ ^{stimulus} of intercourse with minds as art-loving as his own. Yet he was not at all a tamed artist, ^{felt} ~~but~~ was ~~the provincial town~~ ^{not stifled by the conventions of a cathedral town,} adored violent exercise, exulted in storms, and sailed his boat with a daring near to madness — ~~perhaps as an escape from the conventions of a cathedral town.~~

In 1911 Gurney won an Open Free Scholarship.

at the Royal College of Music. ^{Here he} ~~and~~ obtained ~~the~~ intellectual freedom, ~~of London~~ only, to feel stifled by the ~~material~~ bricks and mortar. ^{of London:} His likeness to Schubert, both in face, handwriting, and certain turns of musical thought, had shown Parry and Stanford from the first that in Gurney they had ~~not~~ ^{to deal with,} ~~an unusual~~ ~~type~~ of scholar, but neither of them understood ~~the~~ how severe was his battle ~~even then~~ with poverty. Yet during the next three years, and while living in a Fulham slum, Gurney ^{managed to} compose some of the songs by which his name will live.

- Of the five Elizabethan songs, so called because the poems are by Elizabethan poets, ~~belong to this time,~~ ~~though~~ Ophelia and Under the Greenwood Tree had been sketched earlier, but were rewritten, while the finest of the set — Tears, Spring, and especially Sleep (which Gertrude Elms said later was the most beautiful song written by an Englishman for fifty years) all belong to this London period. Already Gurney showed ~~that~~ extraordinary power of writing music "framed to the

life of the words (to borrow Purcell's phrase) which makes his songs at their best a re-creation of the poems in music. So fine was his perception of their pace and inflexions that ^{some} singers, who ~~try to put~~ accustomed to "putting in" the expression in other songs, can hardly believe ~~at~~ Gurney has already ^{put} ~~done~~ it into his notes and ~~that all~~ their duty is to follow his rhythms - it will come out if they follow his rhythms.

~~comes out if singers will but sing his rhythms~~
~~as he wrote them.~~

Edward is another song belonging to ~~the~~ ^{this} pre-War period. It was the first of ~~Gurney's~~ ^{his} settings of border ballads, and he took a boy's delight in the thrill of honor ~~which~~ he achieved at the climax. By ~~some~~ ^{an} instinct deeper than reason he ~~knew seemed to know~~ that ~~music for~~ ^{music for} these old Border Ballads ~~the music~~ must make its effect by means parallel to those of the ~~words~~ ^{poems verses} ~~where~~ ^{where} ~~a simple vocabulary~~ ^{a simple words} ~~is~~ ^{is} ~~employed~~ ^{employed} ~~with tremendous force~~ ^{with tremendous force} ~~by the poem~~ ^{by the poem} ~~is~~ ^{is} ~~needed~~ ^{needed} ~~because it sprang from the stuff of folk~~ ^{because it sprang from the stuff of folk} ~~something in himself that belonged to the folk-stuff.~~ ^{something in himself that was of the folk-stuff.}

~~Then in 1914~~ ^{Only a few} ~~Not many songs belong to~~
~~the years 1914-1918. because Gurney joined~~
~~in 1914 came the War, and Gurney joined the Army~~

date of composition, ~~but~~ ^{it} found its first public
in the Gloucestershire Regiment, and later in the
German Prison Camps of German, where it was sung with
immense effect by the poet, Lieut. W.H. Harvey,
~~and~~ ^{and} became a sort of pass-word among
~~the~~ ^{the hundreds} ~~hundreds~~ of men ~~who~~ ^{who} joined in the refrain of
'The old, bold mate', would roll out its refrain of
~~it is not high-brow music but capital~~
~~it is a good rollicking drinking song,~~
~~with a - The rollicking tune is not anything but~~
~~high-brow, but it represents a - it is a sheer~~
~~rollicking drinking song, very unlike Gurney's~~
~~but jolly good of its kind, and represents~~
~~anything but high-brow! it is to be heard~~
~~at the end of the B.B.C. concert, and maybe some~~
~~of them will hear and remember it when it is sung~~
~~many a man who was at the front, or in Italy -~~
~~on July 23, will recognize it~~

Gurney was wounded in April 1917 and gassed
the September of 1917. ^{After that he} He was never really

well after that, though he returned to his regimental
spot after two months sick leave, ^{and felt it managed to,} ~~he~~ ^{he} ~~but~~ ^{he} ~~did not~~ ^{he} ~~again~~ ^{he}
~~before his lovely "All night under the moon" at sector Delaval of all black~~
~~es. I - he spent over six months in hospital~~
~~of even a man's mind could escape from its surroundings, Gurney's~~
~~did!~~



In 1918 he fell ill again, with what was called
~~a nervous break~~ ^{he} spent ~~six months~~ ^{about}
eight months in hospital, and was invalided out of the
Army October 1918. Between then and September
1922 when he broke down finally, he composed and
wrote poetry with a passionate ~~unremitting~~ energy
that allowed no respite, ~~whatever his struggles to earn~~
~~a living~~ so long as his scholarships continued at
the Royal College of Music things were comparatively
easy, but after it finished he was often in sore
straits for a living — and he tried so hard to
earn one: ~~too, the~~ ^{the} recognition of his

came on. Artistically, ~~too, the~~ ^{his} ~~was~~ ^{to} recognition of his work was hindered by ~~his~~ ^{his} ~~personal~~ being at variance with the fashions of the day. After the War, when ~~the state of~~ ^{after the War} the "new music" was sweeping the board, Gurney examined its spiky technique; ~~its~~ ^{and} harsh sounds; ~~its tedious intricate~~ dry themes. His disappointment was complete. "It's Napook" he said, in the lingo of the British Expeditionary Force, and felt ^{his} ~~the~~ time was too short to bother more with it.



On the other hand, urged on by his admiration for
 the Georgian poets, and somewhat stung by a
~~criticism from Robert Bridges that his technique was~~
~~rough~~ (in whom he found a consonance ^{of ideals}
~~with~~ that made him a matchless ^{translator} ~~into prose~~ of
 their poems into music) and somewhat stung by
 a criticism from Robert Bridges that his ^{own} technique
 was rough, Gurney experimented eagerly in the
 new poetical methods. His great ideal was "to
 say it all out in one word." In the pursuit of
 this he developed a style so individual that
 I can only describe it as ^{like a} ~~that of the~~ "Providence
 which shapes our ends, rough hew them how
 we will." Unfortunately, ~~the~~ critics ^{with a taste} who liked
 for elegance were exorciated. ^{Who but} ~~it was so typical of~~
 Gurney ^{would have} polished his technique by making it
 more rugged. "Perfection is not a thing I
 value, but only Truth and Beauty" he once
 wrote to a friend. ^{Surely} ~~I think~~ The time has come now
 when Gurney ^{should} ~~can~~ be judged by those standards.

He often found 't hard to ^{satisfy} ~~please~~ himself, but he also knew when he had done good work. "Ludlow and Teme" — one of two song-cycles with piano and string quartet that he composed on poems from "A Shropshire Lad" — has in it the very tang and nostalgia of "that western brookland", with a ~~supplement~~ ^{melodie} all Gurney's own. — that Gloucestershire — ~~that~~ ^{which} he ^{so} devotedly loved. It has also a ~~supplement~~ ^{melodie} of ~~melody~~ all Gurney's own. ~~Among other songs,~~ ^{The Scribe}, a wonderful interpretation of ~~de la Mare~~ the rapt communing with God through Nature of de la Mare's poem. "Desire" in Spring came to Gurney at dusk on a Cornish headland. Star-Talk he liked for its rattling good tune. Cathleen ni Houlihan, with its stormy passion, ~~was one~~ he also liked.

Other songs, as fine in their way, were the outcomes of his friendships. You are my City, written for its poet, Sir John Squire, is one. The Walking Song, to a poem by Harvey, is another.

But anyhow Guiney always sang to himself when he was happy out walking.

Many songs were written down because they just came — then put by and forgotten. The enchanting *Down by the Salley Gardens is one:

Last Home is another. With its strange sense of impending doom it is one of his finest songs.

Others again have more personal associations.

~~Keep aside about as soon as done.~~

~~the outcome of his friendships: "You are my sky"~~
~~written for the poet, Sir John Squire, is one of these.~~

Then again there were the songs written just as
made for because he felt happy and liked to go to
sing along to, or (he often sang to himself when he felt happy) and he was walking
felt happy; and his ~~own~~ "Walking Song" to a little poem by Harvey "a
Other songs were written just because they came to him" and Down by
were ~~not~~ forgotten. His exquisite setting of "Down by

the "Sally Gardens" - one of the ~~three~~ unpublished and "Last

Howe's "with its strange sense ~~of~~ ^{of} down ~~being~~

see a quiet landscape. ~~is another~~ But others

Perhaps this greatest song, some have more intimate personal associations. & "An Epitaph" is

~~not only a setting of a la~~ ~~when he composed~~
~~was thinking of~~ ~~another~~

"An Epitaph" he ~~had~~ ^{was thinking of} ~~more~~ ^{of another} than the

~~poet's~~ beautiful lady, and ~~the~~ his setting of

~~This~~ "Lights Out" is dedicated to ~~the~~ memory of
this boyhood friend of Saint-Exupéry's, a pilot in the West Country.

~~This boyhood's saint.
his own beautiful lady of the West country.~~

yet still more it is his own farewell, and was

but ~~it~~ ^{he} ~~was~~ ^{is} even more his own farewell ~~message~~ ^{words} and
was fulfilled ~~of~~ when he ~~lay dying~~ ^{died} before dying

~~tuberculosis in the City of London Mental Hospital on~~

December 26, 1937. in the City of London Mental

December 20, 1957
Hospital. Throughout the poem, which is by

~~of the four B.B.C. concerts~~
~~there will be heard in the four B.B.C. concerts: the course~~
~~of sixty-two of his songs are published and thirty-five~~

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Edward Thomas, ^{sleeps} "the ~~deep~~ unfathomable deep forest"
~~sleeps in "the forest of sleep"~~
~~is used as a~~ symbolizes death; Gurney
has set it to music in which the poignantly
lovely melody ^{moves} ~~goes~~ forward ^{through} ~~against~~ a
~~background of~~ accompaniment that is like the softly waving
harmonies that is like the war ~~amidst~~ ^{surrounded}
by "a softly waving accompaniment that is like the night
or ^{night tree branches} ~~quiet~~ branches. After the
first waving of ~~branches~~ ^{the} branches. After the
voice has sung its last words of ~~the unknown~~ ^{the} going
into that unknown, "I must enter and leave alone,
I know not how" ^{the} ~~the~~ accompaniment figure
continues, but its rhythmic ^{swaying} ~~waves~~ lessens ^{the} ~~and~~ ^{the}
~~the song~~ ~~vanishes~~ ~~fades~~ poised upon a softly
~~questioning~~ discord so sweet that it affects us
it becomes to our hearts ^{like} ~~like~~ a concord, the song
ceases without an end.

~~These late poems excruciating, but in technique by making it more rugged; critics who suggested elegance have found these poems excruciating; but to readers who are for ^{coming} for ~~simplicity~~ for ~~simplicity~~ truth and extraordinary ~~depth~~ ^{depth} of vision, they are a rare source of delight. power of seeing, these poems are a keen delight. Besides he never lost the power of pure line writing and every now and then, among these rag-like poems, there grows strong a line "like light on a body sound".~~

~~Thus, by an ^{unhappy} ~~unhappy~~ ^{choice} ~~choice~~ his poetic modernism, part on itself as his musical concentration, stood in the way of a quick recognition of his work obtaining quick recognition. On the whole, the ~~musical~~ ^{musical} The poets too inclined to rate Burns highest as a musician, and the musician ~~was~~ ^{was} as a poet. But the line has come now to judge his work as a whole, and though not many of the late poems have yet been published,~~

music and poetry; his ~~sanity and insanity~~; his
 necessity for the wide spaces and quiet of ^{the Gloucestershire} country ~~solitude~~
 and his longing for the companionship of great minds
 which only London could give him; his humility and
 his pride; his poverty and his ^{his sanity and insanity} ambitions. ~~It was a sort~~
 of paradox that ~~while his music was generally speaking~~
~~estimated by his post-friends while he was keenly~~
~~interested in modern technique in poetry for technique~~
~~of poetry and pushed his own experiments into a~~
~~region of terse, ^{craggy} expression which~~
~~these masonry words that ^{made} makes some of his~~
~~poems as shocked some of his critics, he found the~~
~~post-war developments in music while he had~~
~~examined and rejected the ^{immediate} post-war technique of~~
~~modern music as "Napook", he was personally~~
~~attracted by the new technique in poetry and~~
~~pushed his own experiments in his own poetry to~~
~~a point of a terse, ^{craggy} building with words~~
~~that shocked some of his critics.~~

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Someday the story of his life must be written —
~~overshadowed with tragedy~~ but a brief outline will
 suffice here. Ivor Gurney was born at Gloucester
 890 on August 28th — ~~1890~~ — a date that he often referred
 to ~~with pride because it happened to be the~~
 a date ~~already~~ associated with those great men
 Goethe and Tolstoi, as Gurney liked to remember,
 and his ~~parents' early~~ education as a chorister
 at All Saints Church and Gloucester Cathedral (where
 too he ~~also~~ studied the organ and theory under
 Dr. (Sir) Herbert Brewer) brought him an early
 practical acquaintance with music and a
 life-long friend in the person of Herbert
 Howells, ~~who was~~ also an ardent pupil of
 Brewer's. ~~It was~~ there too, at Three Choirs Festivals,
~~that~~ Gurney became acquainted with the music of
 Parry and Vaughan Williams, ~~two~~ men who were
 to mean a great deal in his after-life.
~~Then, as all through his life~~ ^{all his life}, Shakespeare, Bach, and
 Beethoven were his great standbys: — ~~Beethoven~~
 Shakespeare, who ~~set~~ kindled Gurney's gift as a

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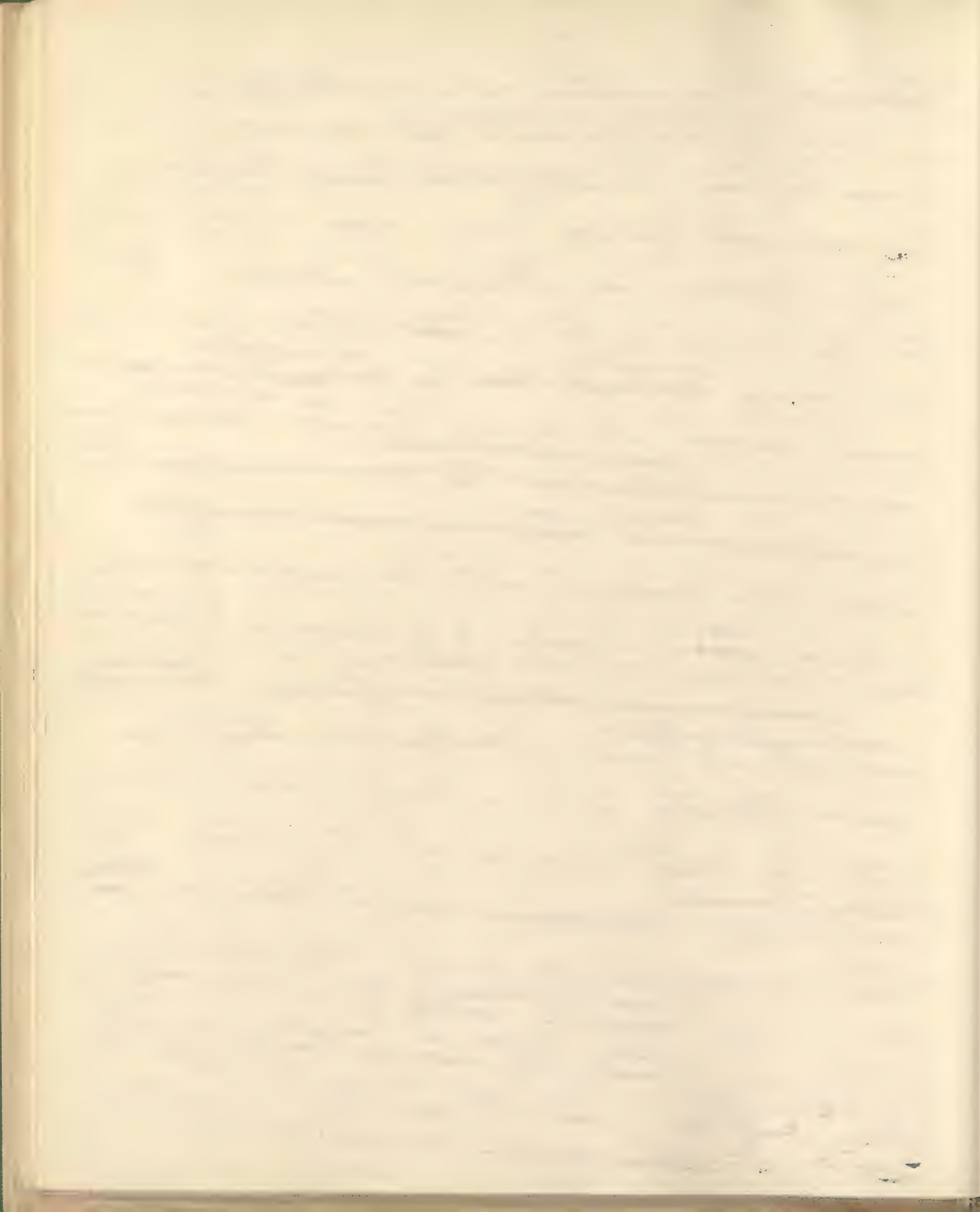
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awareness of his condition and surroundings.

Even his work presents these ~~great~~ paradoxes.
~~In composition he adhered to the technical methods~~
~~of the Viennese school of the 19th century; in poetry~~
~~he met, I think, because he was incapable of~~
~~sitting in the modern style technique but~~
 in poetry he was at first purely lyrical, but
 — ~~urged on~~ ^{stung} by a comment of Bridges, that his
 technique was rough — he ~~so~~ studied and
 experimented with passionate ~~interest~~ ^{eagerness}, ^{and} ^{was}
 greatly ^{attracted} ~~taken~~ by the Georgian poets, and
 especially impressed by the work of Edward Thomas,
 Robert Frost, and Gerard Manley Hopkins. As a result
 he ~~gave~~ ^{he} pushed forward his own technique to a style
~~quite~~ ^{of} condensed, craggy terseness that
 shocked many critics

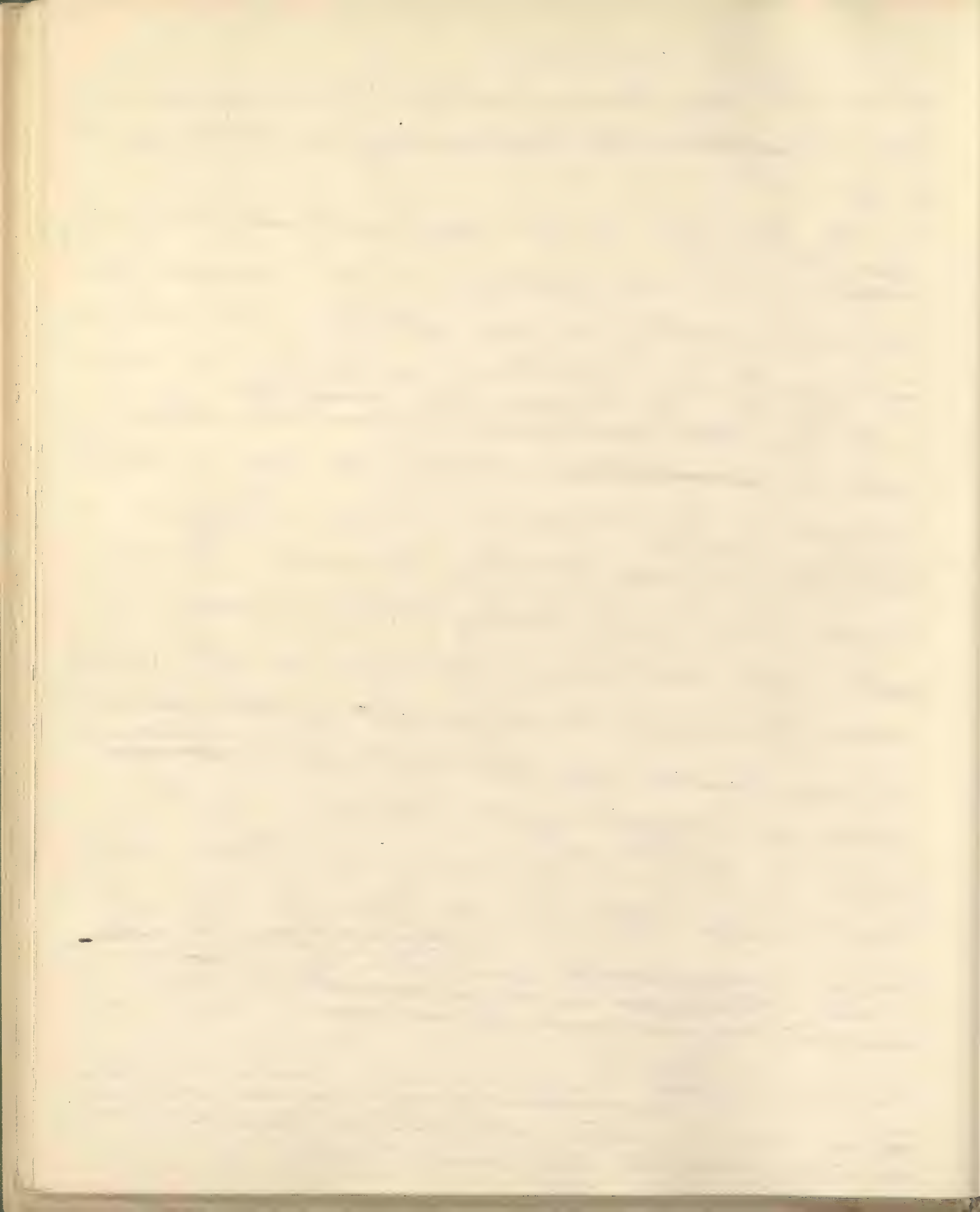
awareness of his condition and surroundings. ~~He never forgot a friend or failed to recognize his friends right up to~~
~~books~~ ~~and~~

These antitheses, ^{these} ironic paradoxes, extended to his work ~~and~~:



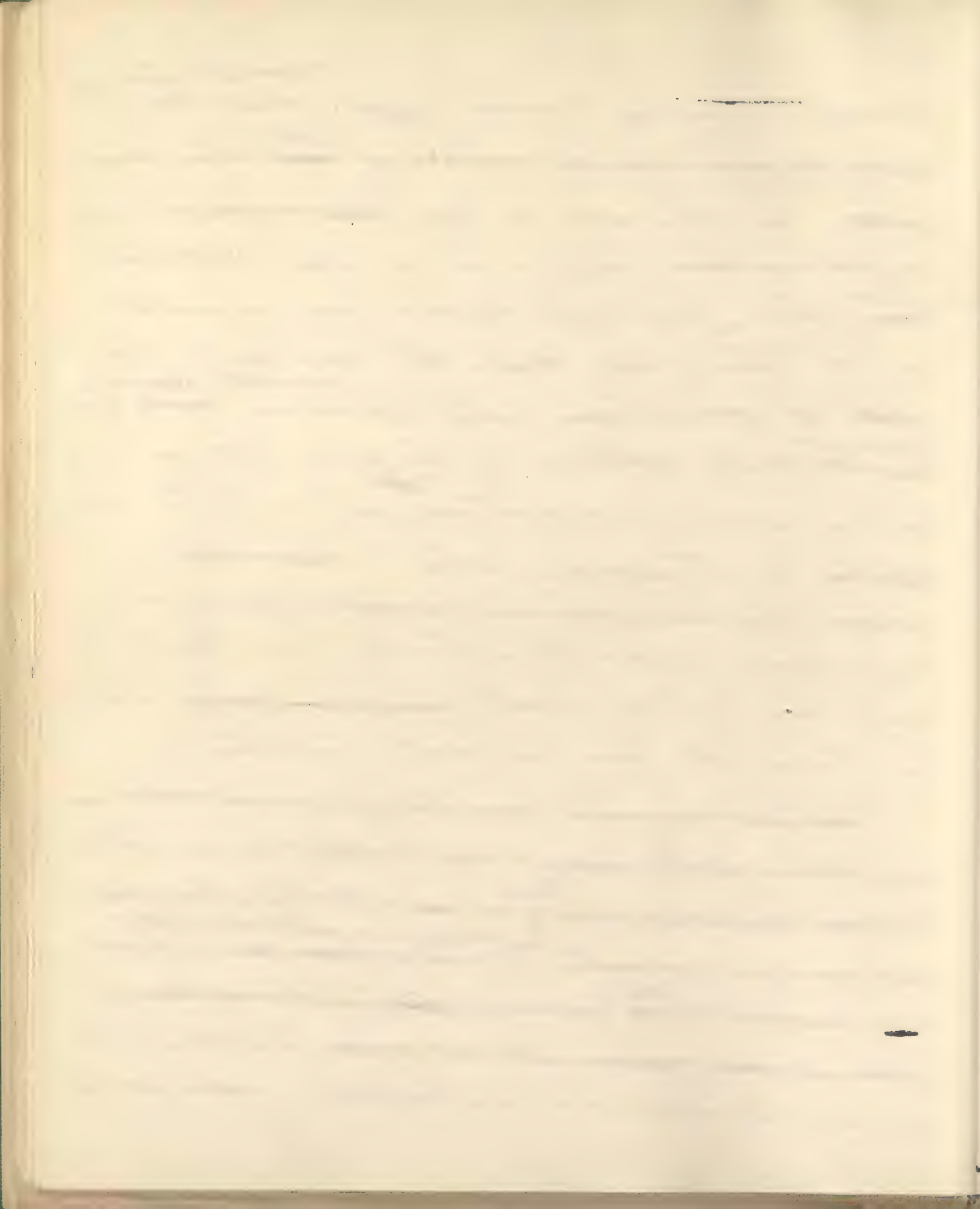
~~It did not occur to him as beautiful to him: she did not bother to further in the short waking time that remained to him.~~

On the other hand he did experiment, ~~with~~ ^{earnestly} ~~in~~ ^{interest} the new poetical methods. Grounded upon the English poetry of five centuries, with Shakespeare for his particular adoration, he found in the Georgian poets ^{of his day} a consonance with himself that ~~the exact counterpart of his own nature~~ and he absorbed them which made him a matchless interpreter of their poems in music; while in his ^{the poems of} work as a poet ~~technique~~ he was specially influenced by Edward Thomas and Gerard Manley Hopkins. Gurney's ~~great~~ ideal was to "say it all out in one word" and ~~modern technique~~ in his pursuit of ~~that he developed~~ a crazy terseness, a style in which he ~~set his~~ ^{built with} words as a mason might with ~~in the~~ pursuit of this ~~ideal~~ ^{ideal}, and urged on by a criticism from Robert Bridges that his ~~the~~ technique was rough - ^(so terse and crazy that made) Gurney ~~proceeded to develop a style that~~ ^{thought of the lines can only be described as the lines} which ~~it may be said of his lines~~ "There is a Providence ^{that} shapes our ends. Rough-hew them how we will" ! Critics who care for elegance find ~~and it was absolutely like Gurney to polish his~~



technique by making it more rugged! ~~Those such critics as~~ ^{Critics who} ~~enjoyed elegance were excruciated by these later poems,~~
~~of him~~ He never could do things like anyone in any
~~way but his own~~ except in his own way. Unfortunately
~~nonetheless~~ ^{many} critics who enjoyed elegance, were excruciated
 by his later poems, and so it came about that
~~his~~ his conservatism poetic modernism ^{prevented} ~~degraded~~ ^{him}
 from a ready acceptance of his poems just as surely
 as his musical conservatism put him off the map
 with the of contemporary music. ~~Also while~~
~~Moreover the musicians were disposed to rank him~~
 the musicians, perhaps not unnaturally, were disposed to
 rank him highest as a poet, ~~than as a composer~~, while
 the literary folk gave the palm to his music.

~~The time has come now to judge his work as~~
~~a whole, and to judge it for what it is~~ not
~~because his songs are~~ ^{like} ~~or are not like Schubert,~~
~~and his poems smooth~~ ^{and clear} ~~or rough, clean and complicated,~~
 but because he ^{was} ~~was~~ ^{English} ~~with English in every~~
~~fiber~~ ^{in himself} ~~and in his work was English~~ but just to



~~be taken on the beauty of the songs themselves, and
the truth of the poems, and because Gurney's genius
was in its character so English and in its character,
interprets and can only be fully ^{best} interpreted by the
style ^{belonged} to which he was born, and which he loved
with a devotion that even Percy himself a Gloucester
considered it not quite same. ^{so just} ^{Gloucesterian} ^{he, their eldest child,} ^{and was born}
~~one~~ could not quite understand it.~~

Mr. Gurney's ^{parents were} ~~came~~ of country ^{families} ~~stock~~; ^{he, their eldest child,} ^{and was born}
in Gloucester on August 28, 1890 — a date associated
with the birthday of Tolstoi, as Gurney liked to
remember. ~~and~~ His education as a chorister at
All Saints Church and the Cathedral, as well as his
work under Brewer for organ and theory, brought
him an early acquaintance with music from
made him a practical musician ~~about~~ from his infancy,
and from very early days, and his godfather,
Canon Cheeseman, saw to it that his knowledge of
English literature was exceptionally good.

Shakespeare, Bach, and Beethoven were the boy's
great stand-bys — Shakespeare, the reading of
whose ^{plays} first kindled Gurney; ^{as a lad of 14,} ~~and~~ to compose "
Beethoven, whose C sharp minor quartet he carried

in his pocket for months, and Bash "who trains
 one like the noble touch of pain" as Gurney once said.
 He had also some golden friends — ~~the two Minihunts,~~
 Herbert Howells, and Will Harvey ~~the poet~~ who
 played an important part in his development —
 the two Minihunts, Herbert Howells, and Will Harvey
 the poet ~~with~~ his Minsterworth as home circle. But
~~with all this music and poetry in his days Gurney was~~
~~nothing of~~ He was not at all a tame specimen
 however: sailed his boat with a daring that shocked
 terrified bordered on madness, adored violent
 exercise, exulted in a gale, and sailed his boat
 with a daring ~~for~~ ^{often near} madness. ~~Great natural~~
~~forces were to him like~~ ^{his} play fellows. One, ~~when caught~~
~~in a thunderstorm so terrible that he and a friend~~
~~had to~~ ^{flying themselves} ~~on the open shore for safety, Gurney~~
~~lay kicking his heels, and~~ ^{and kicked} ~~coming to joy~~ ^{at}
~~the lightning. His own anger was lightning-like~~
~~when it came. He had however, a great~~
~~kindliness, and a quaint vein of humorous repartee.~~

In 1911 Gurney won an Open Tree Scholarship
 for composition at the Royal College of Music,



startled Pary and Stanford by his likeness to Schubert,
 and ~~settled down to~~ during the next three years there,
 though still a pupil, wrote some of the songs by
 which his name will live. The fine Elizabethan
 songs, ~~to be heard on July 23, were and~~ also named because the poems were by Elizabethan
 poets, belong to this ~~time~~ ^{period}: Two of them, Ophelia and
Under the Greenwood Tree ³ had been drafted ^{earlier} at

Gloucester, but Tears, Spring, and ~~above all~~
Sleep (which Gertrude Elwes later said was the
 most beautiful song written by an Englishman
 in the last fifty years) ~~was composed~~ came out
 of the ~~Fulham~~ ^{Fulham} ~~shum~~ ^{shum}, where close Fulham
 shum where Gurney lodged. Already he showed
 that extraordinary power of ~~uniting music~~ ^{uniting}
 music "framed to the life of the words" (~~the~~
~~known~~ Pavane's term) which makes his songs
 at their best a re-creation of the poems in music,
 and which ^{also} ~~is~~ ^{so} ~~deceptive~~ ^{deceptive} to singers accustomed to
 "putting ^{the} in expression" ~~for Gurney has~~ ^{because they}
 & with Gurney's ^{songs} expression is ~~all there~~ ^{already in them} and
 but sing his ~~as he wrote them~~.



In 1913 he fell ill again & spent six over six months in hospital, and was invalided out of the Army in October 1918. Between ~~that time~~ ^{then} and September 1922 when he finally broke down and ~~was sent~~ ^{entered} to a Mental Hospital, he composed, and wrote poetry as if with a passionate ardour that allowed him no respite, ~~and~~ ^{and} ~~that~~ ^{and} whatever his struggle to earn a living, ~~and they were painful~~ he let nothing stand in his way when his writing was concerned. I think he ~~knew~~ ^{feared} his time might be short. . . . To ~~these years~~ ^{these years} belong his two song-cycles on ~~poems from~~ ^{poems from} ~~Housman's "Shropshire Rode"~~ ^{Housman's "Shropshire Rode"} belong to these years. ~~They were~~ ^{they were} ~~written~~ ^{written} ~~by~~ ^{by} ~~him~~ ^{him} ~~and~~ ^{and} ~~he~~ ^{he} ~~loved~~ ^{loved} ~~the~~ ^{the} ~~poems~~ ^{poems} ~~and~~ ^{and} ~~he~~ ^{he} ~~carried~~ ^{carried} ~~them~~ ^{them} ~~in~~ ⁱⁿ ~~his~~ ^{his} ~~pocket~~ ^{pocket} ~~in~~ ⁱⁿ ~~the~~ ^{the} ~~Trenches~~ ^{Trenches} ~~and~~ ^{and} ~~he~~ ^{he} ~~set~~ ^{set} ~~them~~ ^{them} ~~to~~ ^{to} ~~music~~ ^{music} ~~that~~ ^{that} ~~had~~ ^{had} ~~the~~ ^{the} ~~very~~ ^{very} ~~tang~~ ^{tang} ~~of~~ ^{of} ~~that~~ ^{that} ~~"Western~~ ^{"Western} ~~Brookland"~~ ^{Brookland"} ~~and~~ ^{and} ~~a~~ ^a ~~suppleness~~ ^{suppleness} ~~all~~ ^{all} ~~Gurney's~~ ^{Gurney's} ~~own~~ ^{own}.

Some of his ~~best~~ ^{best} songs he himself realised as very good, and he took pleasure in "The Scribe" (a truly wonderful ~~setting~~ ^{interpretation} of de la Mare's poem) "Desire in Spring" (which came to him at dusk on a Cornish headland), and "Star Talk" (whose rattling good tune ~~pleased~~ ^{he liked}) and Cathleen ni Houlihan with its stormy passion. But other songs, just as fine, ^{in their way,} were ~~written~~ ^{written} and

composed into being! Beethoven, whose sharp quartet
he carried for months in his pocket, and Bach
"who have me like the noble touch of pain" as he
once said. Gaining ~~from~~ ^{from} such knowledge to the
more ~~that~~ ^{taught} knowing of ^{late} given him by his past the
Canon Cheeseman, and of musical appreciation by
the golden friends the New Hants, in

four concerts of whose songs are to be broadcast this
months,

Iron Gurney, was not the least gifted among the
musicians whom Gloucestershire has given to England,
yet he was the least known.

~~But~~ If anyone imagines that the nowadays —
all genius meets with ready recognition and that

the ~~struggles~~ ^{obscurely neglect} of a Schubert, Keats, or a Schubert, ~~or~~
an Emily Brontë ^{in these enlightened conditions of} would be impossible, ~~the story of Gurney remains~~

~~to prove the contrary.~~ ^{today} Gurney's story will remain
to prove the contrary. ~~Not that Gurney was a~~

~~replus of either Schubert or Keats, though~~
Though known and admired by a small circle of
friends, some of whom ^{made for him} ~~were drawn to him solely by~~
his work, ~~and never even met him~~ ^{during his} ~~the for~~

~~life~~ among whom were included ~~some~~ ^{several} of the
finest minds in the music and literature of the

day, ~~men~~ in the public sense never ~~was~~ ^{came}
~~his work~~ to him ^{till} ~~until~~ within a few days of his
death last December. ~~It seemed as if only death~~

~~could~~ ^{resolve into a whole} ~~the fact was Gurney's~~ ^{unite into harmony} ~~unite~~ The dual
elements ⁱⁿ of his life — his double genius for

Iron Gurney ^{was} ~~the~~ least known, but not the least
 gifted of the ~~group of musicians~~ which Gloucester
 group of musicians, ^{yet if anyone supposes that} ~~the general public, reading the~~

$$\begin{array}{r}
 47 \\
 87 \\
 \hline
 62
 \end{array}$$

$$\begin{array}{r}
 28 \\
 35 \\
 \hline
 \end{array}$$